

Bad AsStation

User Manual



Produced by James Ting

www.TRIGGERSONIQ.com

WARNING!



All TRIGGERSONIQ libraries has an invisible watermark.
User's personal data and IP address has been assigned to this product,
any copies made from it can be traced to you.

DO NOT DISTRIBUTE, RESELL OR TORRENT.

Introduction

Thank you for buying Triggersoniq - "Bad AsStation" Library!

For the samples, we recorded a british modern classic - a TB-303 influenced portable bass synthesizer produced in 1993 . The original unit used a pair of digitally controlled analogue oscillators (DCOs) with pulse, square and sawtooth waveforms, plus an LFO with random, triangle and sawtooth waveforms which replicated the sound of a monophonic twin-oscillator analogue synth for bass and lead lines. According to wikipedia, there are some famous users include William Ørbit, Massive Attack, Orbital, Nine Inch Nails, Radiohead and Underworld.

During the library making process, we tried our best to preserve the nonlinear analog characteristics of the original unit, both in audio sampling and synth engine design through kontakt scripting .

Unlike most of other synthesizer sample library on the market. Instead of using a limited number of samples sharing and mapping across the keyboard making lifeless sound, we provide 6 times round robin samples rotating on EACH key for EACH oscillator. So there are totally 12 different samples rotating behind EACH note produced by the twin-oscillators. The result is a truly lively instrument with organic sound and feel. Just like the original unit, all the subtle analog nonlinearity, natural drifting tone and random noises are fully captured in the Bad AsStation.

As a long time synthesizer addict and an active modern music professional, we strongly believe in our production concept and hope that the Triggersoniq products will give you more joy and satisfaction in all kinds of music productions.

James T.

Features

Sampling:

- 24 bit 96KHz
- 6 times Round Robin on each waveform oscillator
- Sampled through Neve grade preamp
- Sample length 12 sec. (Each Note)
- 61 key mapping
- Total 1464 samples
- Size: 6.09 GB (3.56GB compressed rar file for download)

Synth Engine Design:

- 2 Oscillators with selectable waveforms (Saw, Square, Pulse)
- Tune + Fine Tune + Octave switch on Oscillator 2
- 12 & 24 dB/oct filter (like the original)
- 1 LFO (Selectable waveform: Sine, triangle, Pulse, Ramp Up, Ramp Down, Random) for Oscillator Pitch and Filter
- 2 Envelopes (Filter & Amp)
- Portamento

Extra:

- All synth functions including selectable Oscillator modulations and filter envelope faithfully recreated.
- Filters and LFO rate carefully modeled according to the original unit.
- Dedicated filter envelop section.
- More than original - extra LFO waveform including pulse, ramp up & down, random, etc.
- Extra keyboard track switch
- Individual level knobs for both oscillators
- Custom User friendly GUI
- 100 preset patches originally designed by Triggersoniq Master James Ting
- Additional effect unit included : Chorus Tape Echo (TRE-501)
 - Chorus
 - 6 tape presets
 - Echo
 - Reverb
 - Tone (Bass + Treble)
 - Sat (Saturation)

System Requirement:

- Kontakt 5 (Full version)
- Mac OS X 10.8, 10.9 or 10.10 (latest update), Intel Core 2 Duo
- Windows 7 or Windows 8 (latest Service Pack, 32/64-bit), Intel Core 2 Duo or AMD Athlon™ 64 X2
- 4 GB RAM
- 8 gig hard disc space

Installation

1. Unpack files downloaded files to any folder (for example you can create new folder 'Triggersoniq' on your HDD for data).

(PC users should download UNRAR from <http://www.win-rar.com/download.html>

MAC users should downloaded from <http://unrarx.en.softonic.com/mac/>)

The library is protected by watermarking technology !!!

Each user receives a unique copy !

2. Unpack your unique files and put them somewhere safe on your system (C drive) or main Macintosh Hard Drive. You can move the library folder to a separate HD.

3. If you do not own Kontakt 5, you will need to download and install the free Kontakt player which you can do here:

<http://www.native-instruments.com/en/products/komplete/samplers/kontakt-5-player/free-download/>

4. You can find the Bad AsStaion library through the regular browser in Kontakt.

Note:

1. You cannot use the "Libraries" tab to "Add Library" for this product. Only encoded and locked "Powered-By-Kontakt" libraries are loaded through the "Libraries" window.

2.

In NI KONTAKT browser (upper left side) enter the folder in which you installed the Bad AsStation Library and load patch (.nki) files within the Instruments folder (Bad AsStation > Instruments)

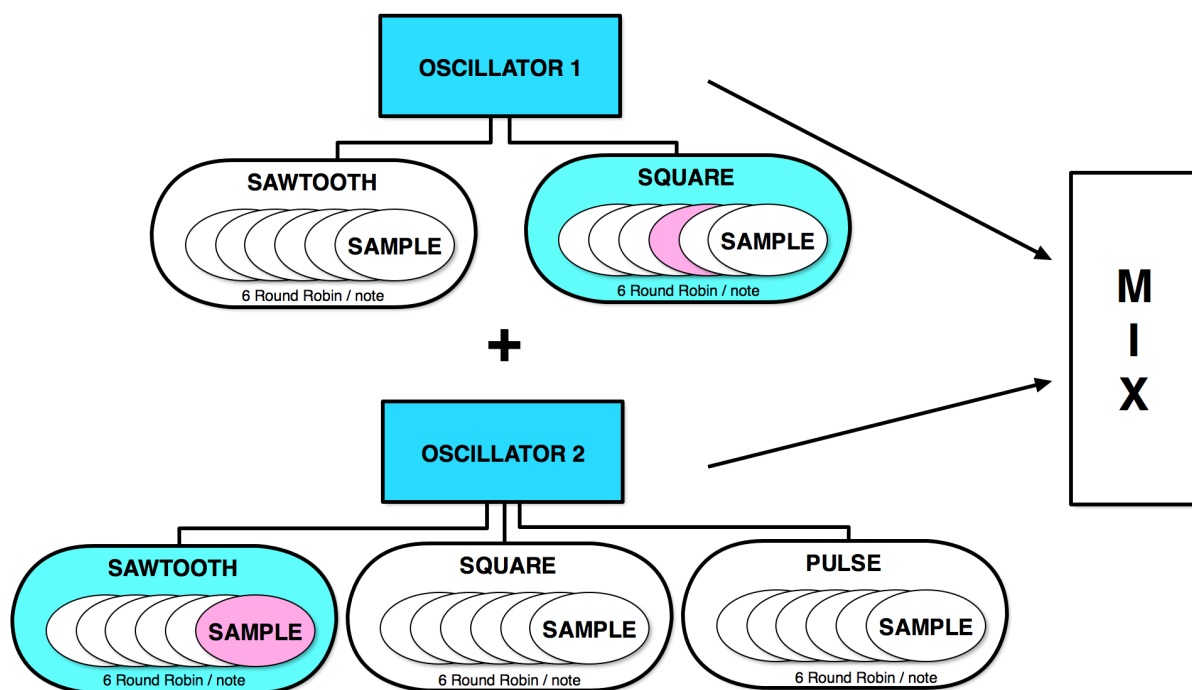
Please contact us at support@triggersoniq.com - if you encounter any other unforeseen issues.

The Concept

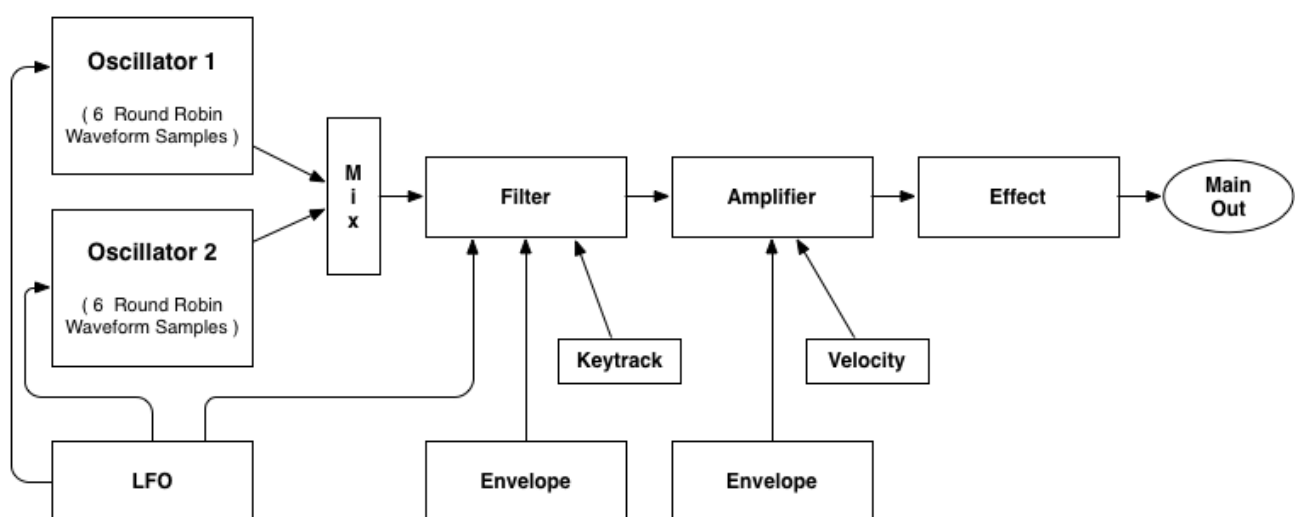
The oscillators consists of sampled waveforms from the original unit.

There are 6 Round Robin Samples per note working behind each selected waveform, therefore there are totally 12 circulated samples behind each note of the twin oscillators.

Besides capturing the sound, we also recreated the whole synth engine according to the original unit. So you can have numerous possibilities making new sound.



The basic signal flow of BadAsStation



Bad AsStation Main Panel

Inspired by the original unit, the **Bad AsStation**'s main panel consists of all the parameters for sound creation and editing. The sections are logically laid out to be representative of the signal flow (i.e. oscillators into mixer into filter into amplifier).



About the Control

OSCILLATORS

OSC1, 2 - LEVEL knob

The individual level knobs controlling each Oscillator. (**NEW ADDED FEATURE !**)

OSC1 + 2 - MIX knob

This is used to set the balance between the two oscillators. Turn it counter-clockwise for more level on Oscillator 1. With the control set centrally, you will hear a mix of both oscillators. Turn the Mix knob clockwise for more level on Oscillator 2.



OSC 1 - WAVE switch

A switch for selecting waveform between sawtooth and square.

OSC 2 - FINE knob

Sets the detune amount for the Oscillator 2. Slightly detune on the FINE knob can easily enrich the sound and create some nonlinear characteristic of classic analog synthesizer. Bass and lead sounds can be fattened up by dialing a bit of the FINE knob.

OSC 2 - TUNE knob

Raises or lowers the Oscillator 2's pitch from semitone increments to full octaves.

OSC2 - RANGE switch

This allows you to set the basic octave for Oscillator 2. An 8" setting is the root note of the original samples while the others (16", 4", 2") are being hard tuned by the Kontakt engine. The TUNE knob will also be adjusted to a new value according to the RANGE switch.

OSC 2 - WAVE switch

Use this switch to select waveform between sawtooth, square and pulse.

OSCILLATOR 1-2 MODULATION



MODULATION SWITCH

This section allows you to apply modulation to the two oscillators. You can select the modulation destination by moving the 3 way switch to:

OSC1 (Oscillator 1 only)

BOTH (Oscillator 1 + 2) (**NEW ADDED FEATURE !**)

OSC2 (Oscillator 2 only)

ENV knob

Sets the pitch modulation amount from Amp Envelope, a sweep effect can be produced. No pitch sweep will be applied with the control set at the centre (value = 0). Set clockwise (+) for positive Envelope Polarity. Set counter-clockwise (-) for negative Envelope Polarity. Try to experiment by adjusting the AMP ENVELOPE setting for more interesting results.

LFO knob

Sets the amount of pitch modulation by the LFO. No LFO modulation is applied with the control set at the centre (value = 0). Set clockwise (+) for positive LFO Waveform Polarity. Set counter-clockwise (-) for negative LFO Waveform Polarity. Try to adjust the LFO setting for more interesting results.

FILTER



FILTER SWITCH

Just like the original unit, there are two Lowpass filters available. You can select either 12db or 24db per octave.

FREQ knob

Sets the filter cutoff frequency amount or filter's cutoff point. This allows you to control how many of the harmonics are being filtered out.

RESO knob

Sets the resonance amount which amplifies the harmonics that exits at the cutoff point of the filter.

LFO knob

The filter's cutoff point can be modulated by the LFO, which can lead to a result of the harmonic content changing over time. No LFO modulation is applied with the control set at the centre (value = 0). Set clockwise (+) for positive LFO Waveform Polarity. Set counter-clockwise (-) for negative LFO Waveform Polarity. Try to adjust the LFO setting for more interesting results. (i.e. the filter will open and close at a rate set by the LFO's SPEED .)

KYBD SWITCH

Also known as KEY FOLLOW or KEY TRACK. Control the brightness of the sound according to the keyboard notes position. Set to far right (+) will lead the higher keyboard notes sound brighter and lower notes sound duller. No Keyboard tracking will be in effect when setting the switch to the far left Negative (-) position.

LFO



WAVEFORM select menu

Use the drop down menu to select the LFO waveform. Different waveforms create different changes to the sound. More than the original unit, there are totally six waveforms available.

(LFO Waveforms: SINE, TRIANGLE, PULSE, RAMP UP, RAMP DOWN, RANDOM)

SPEED knob

Sets the waveform repeat rate (frequency) of the LFO, try to adjust the SPEED knob to the song tempo and listen to the synth patch singing to the song in sync. i.e. You can create Dubstep wobble bass or Tremolo guitar effect by adjusting the LFO SPEED knob.

DELAY knob

Sets the fade in time before the LFO takes effect.

ENVELOPE



There are two envelope sections, one for FILTER and one for AMPLIFIER. Both are used to shape a sound throughout its duration.

ATTACK knob

The ATTACK knob determine how long it takes for a sound to reach its maximum loudness from the beginning of the pressed note.

DECAY knob

The DECAY knob define how quickly or slowly the volume will decrease from the maximum loudness.

SUSTAIN knob

The SUSTAIN knob set the loudness that the decay drop to, and that will be held as long as the key is depressed.

RELEASE knob

The RELEASE knob control how long it takes the loudness of the sound to drop after the Decay or Sustain level.

VELOCITY knob

In the Amplifier Envelope, the VELOCITY knob sets the amount of note volume according to the key struck level. i.e. the harder struck keyboard notes would result in louder notes.

ENV AMT knob

In the Filter Envelope, this set the filter modulation amount generated by the filter envelope. No modulation will be applied with the control set at the centre (value = 0). Set clockwise (+) for positive Envelope Polarity. Set counter- clockwise (-) for negative Envelope Polarity.

PORTAMENTO



PORTAMENTO knob

Turning the PORTAMENTO control clockwise will increase the sliding time taken for the pitch of the one note to reach the next note played.

EFFECT

CHORUS TAPE ECHO

TRE-501



FEATURES

- Inspired by a Japanese cult vintage multi effect unit manufactured in 80's, the included TRE-501 CHORUS TAPE ECHO Effect unit can bring the synthesizer instrument into a new level of sonic expression.
- Classic Sound and feel
- ECHO, CHORUS, REVERB, TAPE WARMTH, SATURATION and TONE can be freely combined for numerous effects.

EFFECTS indicator

LED Lights when the effect section is on.

This can also be the on/off switch of the specific effect section by dragging the mouse over the LED.

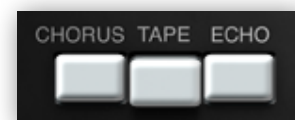


CHORUS INTENSITY control

Control the intensity of Chorus when on.

EFFECT ON / OFF button

ON/OFF Switches for Chorus, Tape, Echo effect. Drag the mouse over the the switch to turn it on and off.



TAPE MODE SELECTOR switch

There are 6 preset tape warmth modes available for you to choose from.



ECHO VOLUME control

Control the Level of the ECHO section.

PAN control

Turn it clockwise for greater stereo spread, turn it fully anti clockwise for mono delay effect.

ECHO INTENSITY control

This sends a portion of the output signal back into the input delay line, which produces repeating echo. Turn it clockwise for more echoes.



REPEAT RATE control

Control the time of the Echo repetition. Interesting effects can be produced by changing the repeat rate.

REVERB VOLUME control

Control the level of the reverberation effect. Turn it fully anti clockwise to no REVERB effect. (You can also turn off the REVERB section by dragging the mouse over the REVERB LED.)



BASS Tone control

An equalizer with fixed setting at 250Hz. No Tone control is applied with the control set at the centre (value = 0). Set clockwise for more bass boost. Set counter-clockwise for lesser Bass.



TREBLE Tone control

An equalizer with fixed setting at 8.1kHz. No Tone control is applied with the control set at the centre (value = 0). Set clockwise for more treble boost. Set counter-clockwise for lesser high frequency.

SAT ON / OFF button

Saturation which create a compressor + distortion type of effect. It makes quiet sound louder and loud sound quieter.



SUPPORT

Please contact us at support@triggersoniq.com - if you encounter any other unforeseen issues.

We will always endeavour to reply to any enquiry within 48 hours, but do bear in mind the differences in time zones, so please be patient!

End User License Agreement

License

Under this End User License Agreement (the "Agreement"), TRIGGERSONIQ (the "Vendor") grants to the user (the "Licensee") a non-exclusive and non-transferable license (the "License") to use Bad AsStation (the "Software").

"Software" includes the executable computer programs, the source code and any related printed, electronic and online documentation and any other files that may accompany the product.

Title, copyright, intellectual property rights and distribution rights of the Software remain exclusively with the Vendor. Intellectual property rights include the look and feel of the Software. This Agreement constitutes a license for use only and is not in any way a transfer of ownership rights to the Software.

This Agreement grants a site license to the Licensee. The Software may be loaded onto a maximum of 2 computers.

The rights and obligations of this Agreement are personal rights granted to the Licensee only. The Licensee may not transfer or assign any of the rights or obligations granted under this Agreement to any other person or legal entity. The Licensee may not make available the Software for use by one or more third parties.

The Software (be they single hits, loops, fully mixed audio clips, or scripts) may not be modified, reverse-engineered, re-sample or de-compiled in any manner through current or future available technologies.

Failure to comply with any of the terms under the License section will be considered a material breach of this Agreement.

License Fee

The original purchase price paid by the Licensee will constitute the entire license fee and is the full consideration for this Agreement.

Limitation of Liability

The Software is provided by the Vendor and accepted by the Licensee "as is". Liability of the Vendor will be limited to a maximum of the original purchase price of the Software. The Vendor will not be liable for any general, special, incidental or consequential damages including, but not limited to, loss of production, loss of profits, loss of revenue, loss of data, or any other business or economic disadvantage suffered by the Licensee arising out of the use or failure to use the Software.

The Vendor makes no warranty expressed or implied regarding the fitness of the Software for a particular purpose or that the Software will be suitable or appropriate for the specific requirements of the Licensee.

The Vendor does not warrant that use of the Software will be uninterrupted or error-free. The Licensee accepts that software in general is prone to bugs and flaws within an acceptable level as determined in the industry.

Warrants and Representations

The Vendor warrants and represents that it is the copyright holder of the Software. The Vendor warrants and represents that granting the license to use this Software is not in violation of any other agreement, copyright or applicable statute.

Acceptance

All terms, conditions and obligations of this Agreement will be deemed to be accepted by the Licensee ("Acceptance") on installation of the Software on the first computer.

Term

The term of this Agreement will begin on Acceptance and is perpetual.

Termination

This Agreement will be terminated and the License forfeited where the Licensee has failed to comply with any of the terms of this Agreement or is in breach of this Agreement. On termination of this Agreement for any reason, the Licensee will promptly destroy the Software or return the Software to the Vendor.

Force Majeure

The Vendor will be free of liability to the Licensee where the Vendor is prevented from executing its obligations under this Agreement in whole or in part due to Force Majeure, such as earthquake, typhoon, flood, fire, and war or any other unforeseen and uncontrollable event where the Vendor has taken any and all appropriate action to mitigate such an event.

Miscellaneous

This Agreement can only be modified in writing signed by both the Vendor and the Licensee.

This Agreement does not create or imply any relationship in agency or partnership between the Vendor and the Licensee.

Headings are inserted for the convenience of the parties only and are not to be considered when interpreting this Agreement. Words in the singular mean and include the plural and vice versa. Words in the masculine gender include the feminine gender and vice versa. Words in the neuter gender include the masculine gender and the feminine gender and vice versa.

If any term, covenant, condition or provision of this Agreement is held by a court of competent jurisdiction to be invalid, void or unenforceable, it is the parties' intent that such provision be reduced in scope by the court only to the extent deemed necessary by that court to render the provision reasonable and enforceable and the remainder of the provisions of this Agreement will in no way be affected, impaired or invalidated as a result.

This Agreement contains the entire agreement between the parties. All understandings have been included in this Agreement. Representations which may have been made by any party to this Agreement may in some way be inconsistent with this final written Agreement. All such statements are declared to be of no value in this Agreement. Only the written terms of this Agreement will bind the parties.

This Agreement and the terms and conditions contained in this Agreement apply to and are binding upon the Vendor's successors and assigns.

Thanks, and Enjoy!

I am having a great time producing this library and I really hope you enjoy it. If you made any song using this product, do not hesitate to get in touch to send us your songs, thoughts and feedback. I love hearing them!

Give us a shout anytime online at :

www.loopsample.com

www.triggersoniq.com

Credits:

Produced by James Ting

Recorded by James Ting @Rubber Basement

Kontakt Script and GUI designed by James Ting

Presets sound designed by James Ting

Bad AsStation Demo Song, written & produced by James Ting

Manual designed by James Ting

Special thanks to:

Ting's family, Noriko T.

All Right Reserved © Triggersoniq 2015